/150 cont./

283 and, as the third step in the work, the extraordinarily strong rope about one centimeter in diameter is produced. /151/The Lassos (kádya) cut spirally from cowhide as leather strips are also twisted with the klaffca. The prerequisite is that the skin be worked in a fresh or wet state. If, after twisting, it is stretched out for a while to dry, it will keep its spiral twist. It will lose it, however, if it is pulled too hard or becomes too wet.

● 281 283

c) Net Techniques

286 In describing the net techniques of the Paez, I should like to distinguish between the loop technique /Schlingtechnik/ and the knot technique /Knotentechnik/. Among the articles made by the loop technique are the carrying bags of agave fiber (called "fiber bags" in the following) and the wool coca pouches; among those made by the knot technique are bird nets, hammocks, berry sieves, and slings. Agave fiber or sheep wool, both in the form of twisted threads, serves as the material.

The loop technique is used, for example, in knitting and crocheting in our European culture-circle, and, to be sure, with the technique of intertwining /Verschlingen/. The simplicity of this method of work stands in contrast to the disagreeable attendant phenomenon that the entire fabric can be destroyed by pulling one thread. The loop technique of the Paez in producing cloth is fundamentally different. It consists of the technique of simple insertion /Einhängen/. Purely as a matter of form it should be noted that neither needle nor crochet hook nor any other object is used to carry it out; rather, everything is done with the hands.

In order to connect the loops one must draw the thread in its entire length through each individual loop. Since with this technique the supply of thread in the form of a thick ball would not pass through the loops, or only with great difficulty, another way of arranging the thread supply had to be thought up. The Paez succeeded in doing this in a very clever way; they were even able to devise a serviceable substitute for a needle from the same material (Ill. 183 /see p.282 /). The thread to be worked in, wool

/203 cont./
346 meat and "mute," as well as more chicha and aguardiente.
794 After lunch the albacero goes home. There he waits for the
796 fiestero, who in the afternoon will bring him more chicha, more aguardiente, and more food.

796 A week after the cleaning of the church, the priest will
793 come to officiate at the religious ceremonies.

XIII

Instruments, Music and Dance

533 The musical groups of the Calderas people, true chirimías, /a kind of orchestra/, are deservedly famous both for the number of the musicians and for the beauty of their interpretations. Many are soft and delicate, most of them sad tunes,
534 but there are joyous ones as well. The musical instruments are few.

The flute (kuvi), made of a reed some 70 centimeters long; it has seven holes made by burning: the one in the upper part which serves for blowing, and 35 centimeters farther down are found the others, which correspond to the fingers of the hands, at intervals of three centimeters apart. They distinguish two types of flutes: those that produce melodic sounds, kuvinéhuish (major flute) and those that produce low tones, kuvinuch (minor flute).

[281] The bass drum (kut), made with the skin from sheep, calf, goat, or deer, the hair of which has been removed by fermentation underground.

The tambourine, around the edge of which is put several pairs of movable circular pieces of tin which produce a rhythmic sound.

The side drum or snare drum and the triangle to mark the rhythm.

/320 cont./

231 propose "trades." Traders who are interested in a cow, once
439 they have located the true /321/ owner, assail him with proposi-
tions for a trade. They offer young, fertile heifers, smaller
in size and usually thin. In exchange, they obtain a large and
231 fat cow. The profits are more than 200%. Before handing over
439 the animal, the native invariably requests a bottle of aguardiente
789 and pulls out a few hairs from the left eye or lower leg of the cow
[782] as an offering to the Duende /ghost/, the virtual owner of the
lands and animals and potentially the protector of their multi-
plication. Likewise he blows chayuts (Scutellaria racemosa Per.)
on the rope with which the cow will be led, so that it will not
create difficulties along the way. There are frequent statements
by whites and mestizos, cattle traders, to the effect that, when
this requisite was not met, the cow stopped halfway on the
journey and could not be budged by any human power. Then it
sufficed to blow at the rope with chayuts to make her move again.
How can this be explained? The persons relating the story re-
peatedly ask.

231 Occasions for the consumption of cattle are mingas, re-
262 ligious fiestas, and, on a small scale, the post-matrimonial and
[796] baptismal "cuidos" (courtesies for the sponsors). The meat and
[527] the skin are both used. The latter is not tanned, but dried in
● [281] the sun and used as a sort of mattress for sleeping. The milk is
[234] not used. When they sacrifice a head of cattle that comes from
262 "wild" places, such as bogs, lagoons, or montañas, they take the
782 precaution of calling the Té eu. He orders them to take a small
756 piece from each organ and to put a little blood on a reed. He
231 wraps all this in a leaf, puts a sprig of contento (chayuts) on top
of it, then goes toward the east, and, in a spot determined by
him, leaves the bundle, taking care always to put it to the left
of things such as trunks or rocks. This placement does not have
any special ceremony associated with it; it is not accompanied
by prayers or the blowing of medicines, and it does not take
place at a specific time. It is an offering to the Duende which
is performed before consuming the meat, the primary purpose
of which is to please him.